Year 5

YEAR 5 — MUSIC CAREERS - **Develop** – What skills, qualities and pathways could lead to music-related careers?

I can investigate different careers within the wider music industry and identify the knowledge and skills they require.

SINGING

Explore professional pathways for singers, including **choirs, musical theatre, recording, live performance, session work and teaching**.

Understand the importance of practice, vocal health, confidence and professionalism.

PLAYING

Explore pathways for instrumentalists including **orchestras, ensembles, bands, session work, teaching and freelance careers**.

Understand the importance of technical ability, practice and versatility.

COMPOSING

Explore pathways for **songwriters, composers, arrangers, film/game composers and media composers**.

Understand briefs, deadlines, audiences and creative collaboration.

LISTENING

Explore careers in **broadcasting, journalism, curation, production and music research**.

Develop critical listening and communication skills.

MUSIC TECHNOLOGY AND PRODUCTION

Investigate careers in **recording, production, live sound, studio technology, music software and digital media**.

Begin to use technology creatively to produce music.

PERFORMANCE

Understand professional performance involves **preparation, reliability, teamwork, communication, resilience, adaptability and responding to feedback**.

YEAR 5 — MUSIC KNOWLEDGE

Substantive knowledge • Disciplinary knowledge and skills

SINGING

Substantive: Know how vocal technique supports control, blend and expression. Know **harmony, counter-melody, phrasing, articulation**. Know repertoire from a broad range of musical cultures and styles.

Disciplinary: Sing with increasing accuracy and control. Perform harmony confidently. Blend with others. Shape phrases expressively. Sing from memory where appropriate.

PLAYING

Substantive: Know how melody, harmony and accompaniment interact. Know **chords/chord progressions, bass line, melody, texture**. Develop knowledge of staff notation.

Disciplinary: Perform increasingly complex melodies and accompaniments. Read notation with greater fluency. Maintain an independent part. Play with appropriate articulation, dynamics and expression

COMPOSING

Substantive: Know how musical ideas can be **developed, varied and transformed**. Know how structure, harmony, texture and timbre influence a composition. Know a wider range of compositional devices.

Disciplinary: Compose for a specific purpose/audience. Develop and manipulate motifs. Combine contrasting sections. Use harmony and texture deliberately. Notate, record and refine compositions.

LISTENING

Substantive: Know characteristics of a widening range of genres, styles, traditions and historical periods. Know important composers and musicians. Understand music in social/cultural contexts.

Disciplinary: Analyse music using increasingly precise vocabulary. Identify layers and textures. Compare interpretations. Explain how musical choices affect meaning. Evaluate performances critically and constructively.

MUSICIANSHIP

Substantive: Know increasingly complex rhythmic and melodic notation. Know common time signatures and musical symbols. Develop understanding of scales, tonality and harmony at an appropriate level.

Disciplinary: Read and perform notation accurately. Reproduce more complex patterns from aural memory. Recognise melodic/rhythmic features by ear. Apply theoretical knowledge practically.

PERFORMANCE

Substantive: Know how interpretation can change a performance. Know the role of rehearsal, ensemble awareness and audience communication.

Disciplinary: Perform accurately, fluently and expressively. Make deliberate interpretative choices. Perform independently and in ensembles. Lead or support an ensemble. Evaluate performance against agreed criteria.

Year 5 - Refine and Express

Thread	Singing	Playing	Composing
Learning Objectives	• Sing confidently with accurate pitch and rhythm • Sing in two or more parts where appropriate • Develop control of tone, breath and diction • Sing with expressive phrasing • Perform songs from contrasting genres, cultures and traditions • Respond independently to expressive markings • Develop confidence as a solo and ensemble singer	• Develop increasingly secure instrumental technique • Perform melodic and rhythmic parts with accuracy • Read standard notation with increasing fluency • Perform independent parts within layered textures • Use chords and harmonic patterns where appropriate • Control articulation, dynamics and tempo • Improvise within structured musical constraints • Develop ensemble awareness	• Develop coherent musical ideas • Compose using melody, rhythm, harmony and texture • Create pieces using a clear structure • Compose in contrasting styles and genres • Use instrumentation and technology creatively • Develop motifs and musical themes • Refine compositions through performance and evaluation • Notate compositions using appropriate notation
Musical elements and vocabulary	Pitch, rhythm, harmony, dynamics, tempo, phrasing, articulation, expression	Pitch, rhythm, harmony, metre, texture, timbre, dynamics, tempo, articulation	Pitch, rhythm, harmony, texture, timbre, dynamics, tempo, structure, form
Thread	**Listening**	**Musicianship**	**Performing**
Learning Objectives	• Analyse how musical elements are combined • Identify instrumentation and ensemble roles • Recognise a range of structures and forms • Compare music across genres, cultures and historical periods • Explain how composers and performers create effect • Use increasingly sophisticated musical vocabulary • Identify motifs, ostinati and recurring musical ideas • Begin to discuss harmony and texture	• Read increasingly complex rhythmic notation • Read melodies with greater fluency • Understand common metres and rhythmic groupings • Develop melodic and rhythmic dictation • Recognise intervals through listening and notation • Understand basic harmonic patterns • Develop aural memory and internal hearing • Use notation to communicate musical ideas	• Perform confidently and accurately • Maintain an independent part in an ensemble • Perform in two or more parts • Demonstrate expressive interpretation • Respond independently to a conductor or musical direction • Perform music from contrasting styles and traditions • Refine performance through rehearsal and feedback • Evaluate performance using musical vocabulary
Musical elements and vocabulary	Pitch, rhythm, harmony, texture, timbre, dynamics, tempo, form, structure	Notation, metre, rhythm, pitch, intervals, harmony, dynamics, tempo	Pitch, rhythm, harmony, dynamics, tempo, texture, articulation, expression
Key vocabulary	motif, theme, chord pattern, major, minor, verse, chorus, contrast, articulation, expressive		

Year 5 • Unit Context, Progression & Inclusion

How can composers use musical elements to create the character and atmosphere of a planet?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 4 composition: organise motifs into structures, layer texture and control dynamics, timbre and articulation for effect.
- Recall orchestral listening and composer comparisons, including how music can depict story, character or place.
- Practical retrieval: transform one short motif to sound calm, threatening or energetic before listening to Holst.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden musical heritage through significant composers, styles, periods and instruments, making comparisons without ranking one tradition above another.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
- Use enlarged scores, note-name support and colour highlighting where helpful.
- Break longer phrases into short rehearsal loops with immediate feedback.
- Allow recording/technology to capture ideas where writing notation is a barrier.
- Reduce simultaneous sensory demands and provide a low-stimulation rehearsal option.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Autumn 1

Unit: How can composers use musical elements to create the character and atmosphere of a planet?

Listening & Musicianship	To listen critically and explain how Holst uses rhythm, melody, dynamics, timbre and texture to create character. To identify and describe musical features using appropriate vocabulary.	Introduce Holst and *The Planets*. Explore the idea of music representing **character rather than simply describing a place**. Listen to *Mars*. Identify the persistent rhythmic ostinato, layered textures, brass and percussion, dynamics and changes in intensity. Compare the opening and later sections. Children create a visual/graphic representation of the music and annotate it with musical vocabulary. Revisit recorder playing and notation briefly.	*Mars* recording/video; BBC Ten Pieces; graphic-score paper; instruments; recorder.	Holst, suite, movement, character, motif, ostinato, timbre, texture, dynamics, crescendo, diminuendo, pulse, rhythm
Playing & Musicianship	To perform rhythmic and melodic patterns accurately as part of an ensemble. To maintain an independent part while recognising how parts combine.	Learn the characteristic *Mars* rhythm and transfer it to percussion. Explore the **5/4 metre** and compare it with familiar 2/4, 3/4 and 4/4. Layer rhythmic patterns and gradually build a multi-part texture. Introduce **syncopation** and explore how displaced accents change the character of a rhythm. Apply skills to recorder repertoire, reading from notation.	Untuned/tuned percussion; rhythm notation; recorders; *Mars*.	Metre, 5/4, syncopation, accent, ostinato, ensemble, rhythm, texture, unison, parts
Listening & Composing	To identify, develop and combine musical motifs. To compose rhythmic and melodic ideas using repetition, variation and contrast.	Revisit the main musical ideas in *Mars*. Identify **motifs** and discuss how Holst develops them. Groups create a short motif inspired by a chosen planet. Develop it through repetition, rhythmic variation, changing dynamics and instrumentation. Children notate their ideas using staff, rhythm or graphic notation. Introduce the idea of creating music in **multiple sections**.	Recorders; tuned/untuned percussion; keyboards if available; notation paper; graphic scores.	Motif, develop, variation, repetition, contrast, phrase, melody, rhythm, structure, notation
Composing & Playing	To compose and organise music using contrasting sections and layers. To use melody, harmony, rhythm, dynamics and texture deliberately to create an intended effect.	Groups develop their planet composition. Encourage **3–4 contrasting parts** rather than a single melody and accompaniment. Introduce a suitable structure such as **A–B–A** or **A–B–C–A**. Explore drone/chordal accompaniment where appropriate. Add **syncopated rhythms** and contrasting dynamics. Recorder groups can perform a simple melodic ostinato or accompaniment from notation.	Tuned percussion; keyboards; recorders; notation; composition templates.	Structure, ternary, contrast, harmony, accompaniment, melody, syncopation, texture, chord, drone, ostinato
Performance & Musicianship	To rehearse and refine a multi-part composition with increasing accuracy, fluency, control and expression. To respond to a conductor and use dynamics and articulation effectively.	Groups rehearse their compositions. Focus on **ensemble balance**, accurate entries, rhythmic precision and independence of parts. Introduce/revisit a wider dynamic range: **pp, p, mp, mf, f, ff**. Add **legato, staccato, crescendo and diminuendo** where appropriate. Children record a rehearsal, listen back and identify improvements. Refine the composition.	Instruments; recorders; notation; recording device; conductor cues.	Rehearse, refine, ensemble, balance, articulation, legato, staccato, pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo
Performance, Listening & Evaluation	To perform confidently and accurately as an ensemble, sustaining independent parts and responding expressively to musical cues. To evaluate and explain how effectively musical choices communicate an intended character.	Final rehearsals and performances of the planet compositions. Perform to the class. Audience identifies the musical features used and attempts to identify the character/planet represented. Children evaluate their own and others' performances using specific musical vocabulary. Return to *Mars* and compare the children's compositions with Holst's: **How did Holst create character? How did we do it?** Finish with a listening comparison of another movement, such as *Jupiter* or *Venus*.	Finished compositions; instruments; recorders; recording equipment; evaluation sheets; *The Planets*.	Evaluate, interpret, character, expression, accuracy, fluency, balance, texture, dynamics, articulation, motif, structure

Year 5 • Unit Context, Progression & Inclusion

How can music tell the story of a place, a people and a feeling

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Autumn 1 Holst: justify how rhythm, dynamics, timbre, texture and motif create a strong sense of character/place.
- Recall earlier culturally rooted units (Latin, African, British songs, sea shanties) and discuss music in its social/cultural context.
- Revisit ensemble skills: sustain an independent part and balance it against other layers.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: encounter music from different places and traditions respectfully; avoid stereotypes and value the cultural context in which music is made.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
- Use enlarged scores, note-name support and colour highlighting where helpful.
- Break longer phrases into short rehearsal loops with immediate feedback.
- Allow recording/technology to capture ideas where writing notation is a barrier.
- Reduce simultaneous sensory demands and provide a low-stimulation rehearsal option.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Autumn 2

Unit: How can music tell the story of a place, a people and a feeling

Listening, Singing, Musicianship, Performance	• Listen and respond to music using appropriate musical vocabulary.• Identify tempo, dynamics, timbre, texture, rhythm and structure.• Explain how music reflects time, place, culture and purpose.• Respond physically to pulse and rhythm.• Sing with accurate pitch, phrasing and ensemble awareness.	• Explore contrasting examples of Greek music.• Identify instruments, musical features and cultural context.• Introduce the bouzouki and *Zorba's Dance*.• Learn simple Greek dance movements.• Learn a Greek song/folk melody.• Discuss: **How does the music tell us about Greece?**	Greek music recordings; Zorba's Dance; bouzouki images/videos; map of Greece; song/notation; listening journal.	**Greek music, tradition, culture, bouzouki, pulse, rhythm, tempo, dynamics, timbre, texture, structure, ensemble, phrase, style**
Playing, Musicianship, Listening, Performance	• Develop correct chalumeau clarinet technique.• Develop controlled breath and embouchure.• Copy short phrases by ear.• Read and perform simple rhythmic notation.• Recognise crotchets, quavers, minims, semibreves and rests.• Use contrasting dynamics and tempo expressively.	• Revisit Greek music/dance as a warm-up.• Introduce clarinet care, posture, embouchure and breath control.• Produce a controlled sound.• Practise rhythm through call-and-response.• Explore dynamics: **pp, p, mp, mf, f, ff.**• Copy short musical phrases by ear.	Chalumeau clarinets; reeds; rhythm cards; notation; Greek music; dynamics cards.	**clarinet, chalumeau, reed, mouthpiece, embouchure, breath, pitch, notation, crotchet, quaver, minim, semibreve, rest, p, pp, mp, mf, f, ff**
Playing, Singing, Musicianship, Listening	• Read and perform pitch notation within an octave.• Play at least five notes with increasing accuracy and independence.• Copy longer phrases by ear.• Maintain a steady pulse when playing with others.• Develop accurate singing and ensemble skills.	• Revisit Greek music/dance.• Learn/revise five notes on the clarinet.• Read and play short melodic phrases.• Develop longer call-and-response phrases.• Explore melodic shape: rising, falling and stepwise movement.• Develop a song/round in parts.• Perform melody with a pulse/accompaniment.	Clarinets; pitch notation; keyboards/tuned percussion; song/round; pitch cards.	**pitch, melody, melodic shape, ascending, descending, stepwise, octave, stave, notation, phrase, echo, call and response, round, accompaniment**
Composing, Improvising, Playing, Listening	• Improvise rhythmic and melodic ideas within a given structure.• Improvise over a simple groove/drone.• Create a satisfying melodic shape.• Use dynamics to communicate mood and intention.• Develop rhythmic ideas using notation.	• Explore improvisation over a drone/groove.• Use call-and-response improvisation.• Improvise using five available notes.• Experiment with contrasting dynamics.• Create a short musical motif inspired by Greek music.• Record/write down musical ideas.	Clarinets; tuned percussion; keyboards; drone/groove; composition templates; notation paper; recording devices.	**improvise, improvisation, motif, phrase, question, answer, groove, drone, ostinato, melodic shape, contrast, mood, compose, notation**
Composing, Singing, Playing, Performance, Musicianship	• Develop and refine a short composition.• Organise musical ideas into a clear structure.• Perform with accuracy, control and expression.• Use tempo and dynamics intentionally.• Rehearse, evaluate and improve performance.• Perform significant material from memory where appropriate.	• Develop group compositions.• Structure music using **A–B–A** or introduction–main section–ending.• Combine rhythm, melody, accompaniment and improvisation.• Rehearse clarinet and vocal parts.• Perform to another group.• Give and respond to peer feedback.• Refine performance.	Composition templates; notation paper; clarinets; percussion; keyboards; recording devices; feedback sheets.	**composition, A–B–A, introduction, ending, motif, ostinato, texture, melody, accompaniment, ensemble, balance, rehearsal, refine, evaluate, expression, crescendo, diminuendo**
Listening, Playing, Singing, Performance, Musicianship	• Perform confidently with accuracy, fluency, control and expression.• Read and perform notation independently.• Apply appropriate dynamics and tempo.• Perform from memory and/or notation.• Evaluate performance using musical terminology.• Explain how musical choices communicate place, culture, mood or intention.	• Rehearse final performance.• Perform Greek-inspired compositions.• Include singing, instrumental playing and improvisation.• Perform Zorba/Greek music and/or dance.• Record the performance.• Listen back and evaluate.• Return to the overarching question and reflect on learning.	Performance space; clarinets; percussion; notation; compositions; Greek recordings; recording device; assessment sheets.	**performance, expression, interpretation, accuracy, fluency, control, ensemble, dynamics, tempo, pitch, rhythm, texture, timbre, structure, evaluate, intention, culture, atmosphere**

Year 5 • Unit Context, Progression & Inclusion

How can composers use musical elements to create the character and atmosphere of a planet?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 5 Autumn: manipulate motif, texture, dynamics and timbre to create atmosphere and explain musical intention.
- Recall staff notation/recorder fluency from Year 4, including articulation and accurate ensemble entries.
- Use a short known motif and vary one element before applying the same compositional thinking in this unit.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
- Use enlarged scores, note-name support and colour highlighting where helpful.
- Break longer phrases into short rehearsal loops with immediate feedback.
- Allow recording/technology to capture ideas where writing notation is a barrier.
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Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Spring 1

Unit: ?

Listening, Musicianship, Singing, Performance	Identify the structure of a pop song. Recognise verse, chorus, bridge, intro and outro.Understand how repetition and contrast are used.	Listen to *Wonderwall* by Oasis. Create a visual structure map. Arrange structure cards in the order heard. Sing selected sections and identify repeated material. Create a simple class song using verse/chorus structure.	*Wonderwall* audio/backing track, speakers, structure cards, lyrics, whiteboards use sing up song resources throughout	structure, intro, verse, chorus, bridge, outro, repetition, contrast, pulse
Listening, Composing, Singing, Playing, Performance	Identify a hook in a pop song. Explain why a hook is memorable. Create and perform an original hook.	Listen to *Say My Name*, *Le Freak* and *Smalltown Boy*. Identify vocal, rhythmic and instrumental hooks. Create short rhythmic/melodic hooks using voice, percussion or keyboard. Perform hooks and discuss which are most memorable.	Audio examples, speakers, lyrics, keyboards, percussion, rhythm cards, tablets/iPads where available	hook, motif, melody, rhythm, groove, repetition, ostinato, timbre
Listening, Composing, Singing, Musicianship	Identify different layers in a song. Explain the effect of texture.Analyse lyrics. Understand and use metaphors.	Listen to *Say My Name* and identify lead vocal, backing vocals, bass, percussion and other layers. Experiment with thin and thick textures. Explore selected lyrics and identify imagery and metaphor. Write short original lyrics using metaphor.	Audio, lyrics, lyric-analysis sheets, highlighters, keyboards, percussion, composition sheets	texture, layer, thin, thick, unison, harmony, timbre, metaphor, imagery, lyrics, meaning
Composing, Singing, Playing, Musicianship, Performance	Apply knowledge of structure, hooks, texture and lyrics. Compose an original pop song. Use music technology/backing tracks appropriately.	Groups choose a theme and develop a verse and chorus. Create a memorable hook. Add lyrics containing metaphor. Experiment with Sing Up backing tracks and/or digital music technology. Make decisions about tempo, instrumentation and texture. Rehearse and share compositions.	Sing Up backing tracks, tablets/iPads, keyboards, microphones, recording software, lyric/composition templates	compose, structure, hook, verse, chorus, texture, tempo, accompaniment, metaphor, timbre
Playing, Musicianship, Listening	Identify the main parts of the chalumeau/clarinet. Understand how the instrument and reed produce sound. Assemble and disassemble the instrument safely with support. Correctly position and attach the reed. Develop appropriate posture, hand position, embouchure and breath control. Produce a **clear, controlled B**.	Introduce the instrument and name its parts. Demonstrate safe handling and care. Teacher demonstrates putting the instrument together and taking it apart. Introduce the reed and explain its function. Demonstrate reed assembly and correct positioning. Pupils practise assembly/disassembly routines. Explore posture, embouchure and breathing without rushing to play. Introduce **B** and work towards producing one clear, steady note.	Chalumeaux/clarinets, reeds, mouthpieces, instrument-care equipment, swabs, cases, fingering charts, mirrors if useful, music stands	chalumeau, clarinet, barrel/body/bell as appropriate to instrument, mouthpiece, reed, ligature, embouchure, posture, breath, fingering, B, tone, clear sound
Playing, Musicianship, Listening, Singing	Consistently produce a clear, controlled B. Develop accurate breath control and embouchure. Reinforce correct assembly, reed placement and instrument-care routines. Revise notation knowledge developed through the Year 3 and Year 4 recorder units. Connect written notation to the sound and fingering of B. Develop confidence reading and performing simple rhythmic notation.	Begin with an **instrument-care and assembly routine**. Pupils independently or with decreasing support assemble their instruments and check reed position. Warm up with breathing/embouchure exercises. Work on producing and sustaining a clear B, focusing on tone rather than introducing lots of new notes. **Recorder notation retrieval:** revisit note names previously learned in Years 3 and 4, treble clef, stave, bar lines, time signatures, crotchets, minims, semibreves, quavers, rests and other notation previously covered. Clap and count familiar rhythms, then revisit simple recorder melodies and identify the notation. Finish by reading and playing simple rhythms while sustaining/using B where appropriate.	Chalumeaux/clarinets, reeds, fingering charts, Year 3/4 recorder notation examples, rhythm cards, treble-clef/stave worksheets, whiteboards, music stands, notation cards	B, stave, treble clef, pitch, note value, crotchet, minim, semibreve, quaver, rest, bar line, time signature, rhythm, pulse, notation, embouchure, breath, articulation

Year 5 • Unit Context, Progression & Inclusion

Listening, Singing, Musicianship, Playing

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Year 4 orchestral knowledge: identify instrument families and describe timbre, texture, dynamics and articulation.
- Recall Year 4/5 recorder and ensemble skills: read notation fluently, sustain an independent part and balance with others.
- Revisit how composers use orchestration to create character before focusing on the brass family/French horn.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: encounter music from different places and traditions respectfully; avoid stereotypes and value the cultural context in which music is made.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
- Use enlarged scores, note-name support and colour highlighting where helpful.
- Break longer phrases into short rehearsal loops with immediate feedback.
- Allow recording/technology to capture ideas where writing notation is a barrier.
- Reduce simultaneous sensory demands and provide a low-stimulation rehearsal option.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Spring 2

Unit:

Listening, Singing, Musicianship, Playing	• Listen to and describe music using appropriate musical vocabulary.• Develop understanding of the orchestra and locate instruments within families.• Explore the brass family, with particular focus on the French horn.• Identify how music communicates mood, place and intention.• Sing with accurate pitch, phrasing and ensemble awareness.• **Clarinet:** revisit notes, posture, breath, tone and notation from last term.	• Introduce Sibelius and Finland.• Explore Finnish landscapes and cultural context.• Listen to *Finlandia* and identify contrasting sections.• Explore the orchestra and brass family, focusing on French horn.• Discuss how music can represent a place or feeling.• Sing a suitable song linked to landscape/national identity.• Clarinet recap: notes and rhythms from last term; short familiar melodies.	*Finlandia*; Sibelius resources; BBC Ten Pieces; orchestra diagram; French horn recordings; clarinets; notation; singing repertoire.	**orchestra, family, brass, French horn, Sibelius, Finlandia, tone poem, mood, atmosphere, identity, landscape, dynamics, tempo, timbre, texture**
Playing, Musicianship, Listening, Performance	• Read and perform rhythm and pitch notation with increasing independence.• Understand and perform **2/4, 3/4 and 4/4.**• Play longer melodic phrases accurately.• Maintain a steady pulse within an ensemble.• Develop a secure clarinet tone and controlled breathing.• Perform an independent part alongside others.	• Revisit *Finlandia* and identify pulse, metre, dynamics and texture.• Rhythm games using 2/4, 3/4 and 4/4.• Clarinet: revise previous notes and introduce/revise additional notes.• Play increasingly longer phrases from notation.• Echo longer phrases by ear.• Introduce **two-part playing**: melody + accompaniment/pulse.• Practise starting and stopping together.	Clarinets; notation; rhythm cards; keyboards/tuned percussion; *Finlandia* recording; metre cards.	**metre, 2/4, 3/4, 4/4, bar, pulse, phrase, notation, melody, accompaniment, rhythm, breath, tone, ensemble, independent part**
Playing, Singing, Performance, Musicianship	• Play longer pieces with increasing fluency and confidence.• Accurately maintain an independent part in an ensemble.• Perform a duet with awareness of balance and timing.• Play by ear and from notation.• Use dynamics and phrasing expressively.• Sing in two parts while maintaining an independent line.	• Clarinet warm-up: scales/patterns and familiar melodies.• Introduce **short duet pieces**.• Practise listening to a partner and matching pulse, tempo and dynamics.• Gradually extend duet pieces into longer sections.• Group rehearsal: melody + harmony/accompaniment.• Singing: two-part song/canon with attention to phrasing and breathing.• Perform duets to a partner group and give feedback.	Clarinets; duet repertoire; notation; keyboards; tuned percussion; vocal repertoire; backing tracks.	**duet, harmony, balance, blend, phrasing, articulation, expression, accompaniment, melody, harmony, unison, canon, ensemble, fluency, accuracy**
Composing, Playing, Listening, Musicianship	• Compose short music with a partner.• Create contrasting moods using musical elements.• Use rhythm, pitch, dynamics, tempo and texture deliberately.• Record ideas using notation, graphic symbols or technology.• Play composed material with increasing independence.• Create and layer independent parts.	• Revisit the three contrasting ideas in *Finlandia*.• Explore **darkness/threat → march/struggle → hymn/hope**.• Create short rhythmic ostinatos.• Compose a four-bar melody using up to five notes.• Develop contrasting dynamics and textures.• Transfer ideas to tuned percussion/clarinet where appropriate.• Combine individual ideas into a class texture.	*Finlandia*; percussion; tuned instruments; clarinets; keyboards; composition templates; notation/graphic score; recording devices.	**compose, motif, ostinato, texture, contrast, structure, melody, rhythm, duration, dynamics, tempo, silence, mood, atmosphere, tension, resolution**
Composing, Playing, Performance, Musicianship	• Develop and refine a longer composition.• Combine independent instrumental parts.• Perform longer clarinet pieces with increasing fluency.• Rehearse duets and ensemble parts independently.• Make musical decisions about dynamics, tempo and texture.• Refine performance in response to feedback.	• Develop the class composition into three contrasting sections.• Assign independent parts: **pulse/ostinato, melody, accompaniment, clarinet duet/ensemble**.• Clarinet groups rehearse a longer piece, focusing on continuity and accurate entries.• Practise transitions between sections.• Add dynamics and expressive details.• Peer feedback and targeted rehearsal.• Full ensemble run-through.	As above recording device; feedback sheets.	**section, structure, transition, ostinato, accompaniment, melody, harmony, dynamics, crescendo, diminuendo, tempo, rehearsal, refine, ensemble, balance, leadership**
Playing, Singing, Performance, Listening, Musicianship	• Perform confidently with accuracy, fluency, control and expression.• Perform longer pieces from notation with increasing independence.• Perform a duet/ensemble part while maintaining awareness of others.• Demonstrate appropriate use of dynamics, tempo and phrasing.• Evaluate and improve performance.• Explain how musical choices communicate mood, place and intention.	• Warm up voices and instruments.• Final clarinet rehearsal: longer piece + duet/ensemble section.• Rehearse full composition and transitions.• Finalise dynamics, tempo and expressive details.• Perform the finished **Finlandia-inspired piece**.• Include singing and instrumental performance where appropriate.• Record and listen back.• Evaluate: **How did our music tell the story?**	As above and ; assessment sheets.	**performance, interpretation, expression, fluency, accuracy, control, ensemble, duet, balance, phrasing, dynamics, tempo, texture, structure, evaluate, intention**

Year 5 • Unit Context, Progression & Inclusion

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PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Spring listening: identify layers, timbre and instrument families; maintain a strong pulse while another part is heard.
- Recall Year 2 rock 'n' roll and Year 1 Latin music: popular styles can be recognised through rhythm, groove, instrumentation and structure.
- Practise creating/repeating a 4-beat rhythmic motif before exploring Hip Hop beat-making.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: broaden repertoire across styles, composers and musical purposes, connecting classroom music to the wider world.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
- Use enlarged scores, note-name support and colour highlighting where helpful.
- Break longer phrases into short rehearsal loops with immediate feedback.
- Allow recording/technology to capture ideas where writing notation is a barrier.
- Reduce simultaneous sensory demands and provide a low-stimulation rehearsal option.

Inclusive principle: adapt access, representation, rehearsal time and performance role while keeping the core musical intention ambitious.

Summer 1

Unit: ?

Listening	Introduction to Hip Hop and Rhythm	Explore Hip Hop music, introduce children to the origins and key features of Hip Hop, and provide the background and context needed to appreciate and create their own beats. Children learn to listen actively and identify rhythm, beat, and bassline patterns in classic Hip-Hop tracks, such as "Rapper's Delight" by The Sugarhill Gang. Encourage children to listen critically to Hip-Hop tracks, identifying rhythm, melody, vocal delivery, and instrumentation to inform their own compositions.	Charanga Supporting videos Yu Studio Hip hop music Rappers delight - Summerhill gang Nike tracksuit Fresh Prince of Bel Air	beat, rhythm, groove, loop, ostinato, bass line, sampling, rapping, flow, hook, improvisation, composition DJ scratching, syncopation
Playing and composing	To build beats and understand Hip hop music	Building on Week 1, develop an understanding of essential musical concepts, including tempo, bar, loop, and groove. Through this hands-on exploration, children gain practical experience in creating simple Hip-Hop beats using kick, snare, and hi-hat, and begin to experiment with layering and variations to express creativity within the distinctive style and structure of Hip-Hop music.		
Composing	To add a melody and chords over the beats and build a hip hop song	Building on the foundation of rhythm and beats, children explore melody and harmony in Hip Hop. They learn to create simple chord progressions and add a melody over their beats, experimenting with note placement, pitch, and harmony. Children develop an understanding of how melody interacts with rhythm to enhance the mood and character of a Hip Hop track.		
Composing listening	Arranging Your Track and Adding Vocals	Developing further, children focus on arranging their tracks into sections such as intro, verse, chorus, and bridge. Children learn how to integrate rap or vocal samples and explore layering techniques, ensuring balance between beats, melody, and vocals. This week encourages independent decision-making and creative development as children refine their Hip Hop compositions.		
Composing listening improvisation	Mixing and applying effects	Children focus on refining their Hip Hop tracks by adjusting volumes, adding effects, and enhancing sound design. They learn how to use mixing techniques such as EQ, delay, and risers to create balance and excitement within their tracks. This week emphasises experimentation and critical listening as children develop their skills in producing polished, dynamic music		
Composing listening improvisation	Performa and share	In the final week, the children perform and share their completed Hip-Hop tracks in a supportive and celebratory environment. They reflect on their creative decisions, evaluate how melody, rhythm, and vocals interact, and discuss what they have learned about composition, arrangement, and mixing. This week highlights independent decision-making, creative development, and confidence in performing and sharing musical work		

Year 5 • Unit Context, Progression & Inclusion

How can music bring people together and tell the story of a community?

PRIOR KNOWLEDGE - SPECIFIC RETRIEVAL

- Retrieve Summer 1 Hip Hop: maintain a groove, layer repeated rhythmic patterns and recognise music's connection to identity/community.
- Recall culturally rooted music from earlier years and discuss context respectfully rather than treating style as sound alone.
- Revisit verse/chorus structure and ensemble balance before learning and performing reggae repertoire.

WHY THIS? WHY NOW?

- It prepares pupils to refine, combine and justify musical ideas across more complex ensemble and composition work. This unit particularly develops rhythmic security, pitch/notation fluency, creative musical decision-making and deliberately revisits earlier vocabulary in a richer musical context.
- The sequence is positioned here so new repertoire and concepts build cumulatively rather than being taught as isolated musical activities.

SMSC LINKS

- Spiritual: respond personally and imaginatively to music; notice how sound can communicate mood, character, place and emotion.
- Cultural: encounter music from different places and traditions respectfully; avoid stereotypes and value the cultural context in which music is made.
- Social: rehearse, listen, take turns, lead/follow, negotiate musical choices and contribute responsibly to an ensemble.
- Moral: respect performers' and peers' ideas, use instruments responsibly, give constructive feedback and understand that shared performance depends on everyone.

SUGGESTED SEND ADAPTATIONS

- Provide layered challenge: pulse/drone/ostinato, core melody, then extension part.
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